

Scotland's Burning

Traditional Round

Scot - land's burn - ing, Scot - land's burn - ing, Look out! Look out!

5
Fire! Fire! Fire! Fire! Pour on Wa - ter, Pour on wa - ter.

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ORFF
INSTRUMENTS

Sop. Glock
Put the fire out Put the fire out.

Alto Glock
Fire! Fire! Fire! Fire!

Metallophone
Look out Look out

Bass Xylo
Scot - land's burn - ing, Scot - land's burn - ing.

SINGING

Teach the song using whole, part, whole method. Sing the song using Kodaly hand signals first adding signals to traditional words and later singing with the solfege syllables: sol, sol, do, do, sol, sol, do, do / re, mi, re, mi/ sol', sol', sol', sol'/ sol, sol, do, do, sol, sol, do, do. Have the children work with a partner to invent a way they can do the signals as a team. Because this is a round, the focus of the singing should be to experience the harmony through round singing or the addition of vocal ostinato. Any phrase of the song can be sung as an ostinato (repeated part). If the children are able, it is fun to assign each phrase to a small group layering each part in until the whole song is being sung. This is an easy round and can be used successfully with most third graders.

PLAYING

To acquaint students with different instrument timbres, have different instruments play the rhythm of each phrase. For example phrase #1 could be woods, #2 metals, #3 membranes (drums), and #4 shakers. Play each part independently, and then layer the rhythms. Students could accompany the song with tone bells using one of the following accompaniments:



If you have Orff instruments, put each phrase in a different instrument and play as ostinati. See previous page.

CREATING

Let the students experiment with dynamic changes like singing with a crescendo or decrescendo. Have the students step around the room on the beat while they sing the song. Do this with groups of students singing as a round. Have the students create an instrument introduction and coda. Create a larger composition in ABA form by singing the song for the A section and improvising different movement/rhythm parts for the B section.

LISTENING

Listening for melody: Does the melody start high or low? Does it move up or down? Where does the melody stay the same? This discussion is aided with references to hand signals.

Listening for rhythm: Using “inner hearing” (singing the song inside oneself), clap the rhythm of the song. Discover similarities and differences. Listening for form: Are there phases that repeat? Give each phrase a letter name and outline the form.

CURRICULUM INTEGRATION (Social studies/drama)

Find Scotland on a map. Discuss what it would have been like before there were fire departments or piped water available to fight fire. This song has its roots in a historical event. Have the children work in pairs or groups of three or four to “act out” the song. They must sing as they do their part.

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